A ROOM IN RUSSET-RED.

RUSSET-RED is recommended by a lady correspondent of a London journal as the prevailing tone for a sitting-room. She says: It is just now more in favor than the olives and the peacocks we have grown a little weary of; and it would harmonize with the brown of ordinary furniture. In this case, the curtains, fireplace drapings, etc., should be of a dark-brown red; the pictures and glasses being mounted on or framed with velvet of the same tint; the paper might be in two shades of light Indian red, or deep salmon, and if a dado is used, it should be of a darker maroon or deep Indian or Egyptian red, only touched with gold. There are quite beautiful and indescribable shades of red, inclining to brown, now manufactured in plush, velvet, and cloth; they range from maroon to chestnut, and from claret to pale salmon; but they all have a certain sombre autumnal glow, and throw out the more vivid hues of ornaments, pictures, etc. Instead of a carpet, a very dark, plain-colored drugget, carrying out the deepest tone of the prevailing color of the room, is recommended, and on this Indian or Persian mats. The furniture might be covered with any russet-red material, and instead of cretonne over this, the new Indian cream-colored muslins, such as are now in fashion, with patterns in dull reds, olives, and pale blues; of course the muslin curtains must be of the same material. Persian work makes exquisite borders for mantelpieces, brackets, etc. A sofa always looks better when draped with rich stuffs or shawls, and piled with cushions like the couch of an Odalisque. In a room furnished in these dull reds, Asiatic brass work (not the Benares) tells wonderfully against the walls, and so does the dark-green of palms or ferns. Long narrow shelves, covered with russet-red plush, and shields of the same, fastened against the walls, are very effective in enriching the appearance of the room, as well as useful for the display of choice "bric-à-brac." Screens of pheasants' feathers will help the scheme of color; and indeed, in furnishing a room, it is a very safe rule to take the plumage of any one bird as one's model, and confine one's self to its tints. The peacock, the pheasant, the rose and gray parrot, and the jay are examples that will show how perfectly easily the theory can be applied to the coloring and the decoration of rooms.

A PAINTED SATIN DRESS.

REFERENCE has been made in our columns to the effectiveness of artistically painted dresses, and on one occasion particularly to some admirable specimens of flower painting on silk for this purpose which we saw in the studio of Mr. Charles H. Chapin. A lady who has successfully painted a dress for herself, writes her experience to The London Queen. She says:

"The dress on which I experimented was my wedding dress. It was composed of cream-colored satin, and, only having worn it at a few dinner-parties, it had not arrived at that stage when it must be unpicked and dyed; but I did not care to wear it again without alteration, nor did I care to give it to a dressmaker, who would perhaps alter it in a way I should not like, and also run me up a bill for broché, passementerie, etc. This being the case, I determined upon trying to paint it. To begin with, I decided that no flowers except those found in our own woods, hedges, or fields, should have a place on my dress. I then made drawings of thistles, bluebells, buttercups, daisies, poppies, foxgloves, violets, primroses, and in short all wild-flowers that I could remember sufficiently well to draw; and, to aid me in this, I consulted any books I might have containing botanical specimens, and not a few hints did I get from my old Christmas cards which I had carefully preserved. Having made my collection as complete as possible, I next took a piece of transparent tracing cloth, about fourteen inches in depth, and made this to fit the edge of my skirt just above the kilting. The flowers were then arranged on the tracing cloth, just as I thought they would look best, taking care to vary the forms of the different flowers as well as the colors. Grasses, too, I found most useful in filling in odd corners, and also in lightening the top of the design. When the work of arrangement was completed, I transferred it on to the satin by means of B. Francis's transfer cloth. The work of painting I found comparatively easy. It was, of course, executed in oils, and the colors laid on as dry as possible; no medium or megilp is used, and turpentine but very sparingly. The effect when completed should give the appearance of luxuriant growth. All stems should be continued to the plaiting at the edge of the dress. The bodice was buttoned up the back, and the front of it painted with small bouquets placed at irregular distances, but merely one or two flowers in each spray. The plaiting must be allowed a few days to dry before the dress is worn. I have seen a very stylish-looking dress made of sapphire Roman sheeting. This had a bodice with a square piece of pale blue satin let in back and front; and on it were tiny bouquets of daisies, some perfectly white, others tipped with pink. The pale blue was also let into the front of the skirt, and painted with buttercups and daisies; this gave a very pretty effect with but little work. Fuchsias could easily be adopted as a trimming to a dress on either a dark or light satin. Poppies and corn, too, would look well on dark green, and dandelions with their bright flowers, effective leaves and fluffy seeds would be most stylish and uncommon arranged on a black gown, for either a scarf or trimming. Passion flowers also paint well, with their graceful leaves and tendrils; but these are merely suggestions, and almost any flower might be done, but some are more easy of arrangement than others. All do not care to spend their time in dress, and to them I would suggest this same kind of work to be applied to mantel borders, brackets or piano fronts."

EMBROIDERED VELVET PORTIÈRE. IN THE SAN DONATO COLLECTION.

(SEE PAGE 113.)

Decorative Art Notes.

The following is a suggestion for a pianoforte cover: The foundation drab cloth, bordered with damask ivy leaves sewn on with split wool a shade darker than the cloth; a wreath of the same in the centre, inclosing an embroidered monogram, and a bunch at each corner. If such leaves cannot be found in silk damask, they may be cut out in dark green cloth, treated in the same way, and veined with long stitches of wool darker than the leaves.

White quilted satin is most effective for lining glass china cabinets and tables with, and for showing off the flesh tints of delicate colored china. In a royal collection in England the best china is shown off on a background of white satin.

Pretty sets of French porcelain flower-troughs for table decoration are to be seen at Magnin, Guedin & Co.'s. Each set is in many pieces, so as to fit the requirements of any dinner table.

Artificial plants are much used for table decoration. They almost defy detection, and really look very well. Sometimes artificial flowers are arranged in moss, and have real fern put over them.

Lace may be largely used for the decoration of household furniture. It is employed a good deal for trimming curtains, table-covers, and valances, besides covers, screens, and music-stools; for the last an easy method is to arrange it in squares alternating with squares of colored satin, managing the circle by the addition of three-cornered pieces, and completing the cover by a wide lace flounce.

Photographs are more frequently now seen in frames, or put about a room, than in albums. They are to be seen on mantel-shelves, often unframed, among the ornaments, or resting against the glass or wall; and sometimes a small table, originally intended for the display of china, with a glass top, is devoted to them. They are arranged so as to show off to the best advantage, and are looked at from above through the glass. When the mantel-shelf is wide, small folding screens, half opened, are sometimes to be seen put behind the ornaments, covered with photographs. Some are of cardboard, covered with gold paper and bound with colored ribbon; others are of wood.

Lace may be painted by thinly covering the parts with Chinese white, mixed with a little water-color megilp. The brush should be used rather dry. When the white is quite dry, ordinary water colors are used, with the brush not too full.

A new form of appliqué is flowers cut out in paper, and covered with silk of the right shade, and then sewn on to cloth, satin, or sometimes Japanese or Panama canvas. It admits of infinite variety, but requires great neatness and an artistic eye. It is applied to table borders, tea cosies, curtain borders, and many other uses. Care must be taken to cut the paper with the utmost exactness, and to cover it with the silk so perfectly that the form is preserved. In sewing it on to the foundation, the necessary veinings, petals, stamens, etc., are formed.

Avoid using an iron to embroidery. It flattens the work, and is apt to injure the color. For embroidery on linen, unless very badly done, it will be found quite sufficient to stretch the work as tightly as possible with white tacks or drawing pins on a clean board, and damp it evenly with a sponge. Leave it until quite dry, and then unfasten it, and, if necessary, comb out the fringe. If it is new work, it should not be fringed until after it has been stretched.

Boards, made to fit tightly into the fireplace for summer use when no fire is required, are now in vogue for painting on. Sometimes the background is light-colored, but more frequently black or gold. A design of long rushes, grasses springing up the sides, with butterflies above and tangled briers and flowers below, or a landscape in the centre, surrounded by a wreath of flowers, are suitable subjects.

For crewel work on cloth or serge, it is sometimes necessary to rub a little shoemaker's paste on to the back of the embroidery, while it is tightly stretched. When pasting can be avoided, it is always better to do without it; but it serves to steady the work in some cases, and makes it wear better.